

THE NEWS LETTER

OF THE COLLEGE ENGLISH ASSOCIATION

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APRIL, 1945

How Does It Sound?

One day, an instructor in speech and an instructor in composition were voicing their respective grievances over the insensitivity of freshmen to good prose. In sharing their experiences they began to re-discover what wise men have been saying about writing from the time of Aristotle to Robert Gay, namely that the connection between writing and speaking is very real, and that one of the tests of good writing, therefore, can be its effect on the ear when it is read aloud. Out of this discussion grew a "course" of six class hours scheduled over a period of six weeks. It was planned and conducted by the instructor in speech with the instructor in writing observing the effect achieved. A brief description of its content and procedure follows: The class was told that, for the next few weeks, an hour of its time would be devoted to showing the relationship between oral and written expression. The course was then opened by a simple description of what goes into good oral reading. Understanding the author's meaning is the first necessity, and this understanding depends not only on a knowledge of words but on an appreciation of the author's purpose, his thinking, his feeling. It follows that the reader must repeat the author's thinking while he reads, and, with alert senses, must hold the author's images long enough to externalize them again in the reading. If the piece is well written—the reader may the more easily do it justice.

Then came reading aloud with a view to dramatic timing. Symbols of pause and separation, so insignificant when taught as rules, were made to show their dramatic usefulness, their power, for instance, to evoke such effects as suspense or humor. Their relation to the reader's breathing was also pointed out. A word was said on the subject of tempo—how, in writing, there is a general pace, and how this is varied in certain instances and for what cause. Prose also has rhythm, and illustrations were drawn from such natural parallels as the gallop of a horse and the character rhythms of well-known campus personalities.

The last topic of the hour was that of structure. A good reader must watch for the shape of prose and be conscious of the author's purpose in shaping it. He must recognize not only the units of thought but how they are arranged—whether, for example, in ascending climaxes or in a crescendo diminuendo balance.

The second meeting began with a resume, and the statement of belief that the reader who appreciates these values can build up standards for his own prose; that his ear, accustomed to respond

(Continued on page 3)

Our New President Accepts

I am happy to be president of the CEA, if only because it gives me a chance to say this about English teachers: the education they should most worry and confer about is their own. Let us all sit down and ask ourselves whether we know enough. I'm sure I don't. And I'm equally sure that some of the ignorance in my case will never be repaired. This leads me to suppose that the teaching of English teachers could be better than it is—more ambitious, more serious, and more noble. In fact we should know everything—Latin and Greek, science and mathematics, history and philosophy, and the meaning, with whatever exactitude that meaning can be known, of the special and very precious thing we call literature! In other words, the teaching of English teachers (notice I don't say "training")

shouldn't be too different from the teaching of other teachers, and of other men. When all education recovers unity, direction and form, this problem will in a sense be solved without the sort of effort we now suppose to be necessary—and soon enough, in the general absence of really serious thought about education, discover to be impossible. Until, if ever, that day comes, we'll have to keep on educating ourselves; which in any system we should have to do a good deal of anyway. This means, I suppose, that we should read more and better books, and read the best of them over and over again. Nobody does enough of this, including yours truly, who now breaks off with thanks to you and the CEA for trusting him to be president for a while.

Mark Van Doren.

Spenser's Spelling

Who kyled Cok Hobyn?
"I," seyed the Sparrowe,
"Wyth mye Bowe and Arrowe,
I kyled Cok Robyn."

Who killed Ed. Spenser?
"I," said the Ph. D.,
"With super-meticulousy,
I killed Ed. Spenser."

"I insist," continues the Doctor of Pedantry, "that publishers be scholarly in all the editions of Spenser, and alter the spelling by not a jot nor a tittle. We lose Spenser if we alter his spelling."

True, sir, perhaps, for you and me. But youth loses him if we do not change it. To you who find joy in the Poet's poet — damning phrase — the old spelling gives delight to eye and mind. But who reads the *Faerie Queene* today?

Yet youth still loves adventure, romance, high purpose. Very young was John Keats when he was introduced to the *Faerie Queene* by another youngster who loved it. Boyhood has changed in none of the essentials, though the modern boy has far more distractions than Keats had. They leave him little time for poring over difficult spellings. Who runs today may read only if the reading is not too strange.

Spenser's spelling, indeed! Would you swear, sir, that the spelling is Spenser's and not his printer's? The word *sudden*—spelled in the Shakespeare First Folio *soddayne*—is spelled by Spenser's printer *suddeine*. Here Spenser's printer is more modern than Shakespeare's. What harm is done if both spellings are changed to *sudden* for the modern reader? We have modernized Shakespeare. We have changed the *u's*, to *v's*, *v's* to *u's*. Would any but scholars know him if we had kept the First Folio spelling? God save the king, although I bee not hee,

And yet Amen, if Heauen doe think him mee.

My Lord, Ile tell you that selfe
Bill is verged
Which in the eleueth yere of y
last King's reign. . . .

Would Tom 16-Year-Old read that?
"Neuer was such a soddayne Scholler made." This last, by the way, from "Life of King Henry Fifth."

I would have the *Faerie Queene* printed for the new generation, not reserved for the graduate student and the antiquarian. I would have such words as are still in use and pronounced, so far as we know, approximately as Spenser pronounced them, printed as they are spelled today, keeping in the original form the lovely archaic words and such as are Elizabethan.

A gentle knight was pricking on the plain,
Yclad in mighty arms and silver shield,
Wherein old dints of deep wounds did remain,
The cruel marks of many a bloody field;
Yet arms till that time did he never wield.
His angry steed did chide his foaming bit,
As much disdaining to the curb to yield.
Full jolly knight he seemed and fair did sit,
As one for knightly jousts and fierce encounters fit.

Is not this Spenser—Spencer according to the old spelling? Reserve the early form for yourself and mee, but give young Tom a *Fairy Queen* he will read. I promise you he will prick across the plain on knightly purpose bent, and his steed will have the wings of Pegasus.

Mildred R. Gould,
Woman's College, Univ. of N. C.

What Age is At?

"What age is at?" asks one of the washerwomen in *Finnegan's Wake* as twilight falls over Dublin. And W. L. Werner's frantic "Help! Where Am I?" in the January Newsletter echoes the question. With a brief review of the ages of literary history he envisages several possible interpretations of modern literature.

Did realism end about 1880 "without any scholar's noticing it?" Is the realistic period still continuing? Will realism, as Howells believed, last forever? Has realism actually been only a minor cross-current in the age of romanticism?

It is to the first of these alternatives that I subscribe. In drama, Ibsen turned to symbolism with *The Wild Duck* (1884); he was followed by Hauptmann (1893) and Strindberg (1898), while the poetic dramas of Maeterlinck dominated the stage in the first years of this century.

The contemporary novel has been given to a variety of poetic devices — stream-of-consciousness, use of refrain, motif, abstract patterning, symbolic language—since 1888, when Dujardin created the first stream-of-consciousness novel. Merely mentioning the names of James Joyce, John Dos Passos, Virginia Woolf, Marcel Proust, Thomas Wolfe, D. H. Lawrence, and Thomas Mann will serve to prove the point.

There is no need to demonstrate the many innovations in poetry. The last flurry of realism in poetry (itself a contradiction in terms) spent itself in 1912 or thereabouts, with the work of Robinson, Masefield, and Kipling. Modern poets have adopted a variety of verbal and rhythmic devices, none of which could be considered realistic in intent.

Several factors contributed to the death of realism. An awareness that the reliance on utilitarian materialism provides only an empty and uncertain hope for man's spirit! a consequent search for religious or mystical values (Aldous Huxley and others); the exploitation of the subconscious, of the effect of tradition on man's present state of mind (the Joseph series; *Finnegan's Wake*); discontent with the technical barrenness and narrowness of the realistic technique.

Even in the field of the reform of social abuse, the traditional strong-hold of realism, the most sensitive writers adopt extra-realistic devices—Richard Wright, John Steinbeck, John Dos Passos, Andre Malraux, Arthur Koestler.

Realism alone is as sterile technique. Once it is developed, its only possible extension is by repeating the pattern in other geographical and occupational areas. Ultimately we would have novelist-laureates

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THE NEWS LETTER

Editor

BURGES JOHNSON

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Editorial

Many years ago we were riding in a railway coach, with little to do but watch our fellow passengers. In the seat ahead of us a man sat alone, and across the aisle from him sat another man who was evidently annoyed by the lateness of our train. Twice he took out his watch, and the second time he put it to his ear, and shook it, and listened again. The passenger across the aisle from him, and just in front of us, remarked audibly, "I told you butter wasn't good for the works." The man with the watch replied instantly, "But it was the best butter". Then we saw them glance smilingly at one another, and one of them moved across the aisle to share the other's seat. Their common familiarity with "Alice in Wonderland" had turned two strangers into old friends.

In that far-off day all literature was divided into two parts, — "classical" and "contemporary". Classical reading was that which had survived the test of time and was stamped with the approval of all "cultured" readers. The test of culture was acquaintanceship with certain accepted books; and the test of congeniality was common acquaintanceship with certain subdivisions of approved reading. All acceptable folk who possessed humor as well as good taste knew the "Alice" books by heart, could quote Edward Lear and the "Bob Ballads," had read "Ingoldsby Legends", and knew what was meant by "The Lady from Philadelphia".

But today there are no such tests. There is no such body of approved literature. Names that once were passwords to cultured society are today meaningless to a

majority of educated young people under thirty. Dickens is not read today for pleasure by the majority of intelligent folk. Three volumes out of all his works are still social currency. Scott and Thackeray survive in a similarly enfeebled state, one of them kept alive by required school reading, and the other by a single novel. Some of those "essential" authors, it is true, experience sudden resurrections, as in the case of Trollope, because of a passing fad. But to the majority of cultivated young people Trollope might be the name of a new cocktail, or suggest only a woman of the streets. Even authors so recently alive in the flesh as William Dean Howells and Margaret Deland and Mrs. Humphrey Ward are wholly unknown.

All of these truths are not set down in a spirit of complaint, but as timely observations, and as preface to the assertion that no well defined body of later literature has taken the place of that which was once defined as "classic." The chance acquaintance in the day coach does not at once reveal his cultural status because he never read any of Trollope, or never even heard of "The Rose and the Ring." The fact that the books he has read and the books we have read do not overlap at any single point does not place us in separate social or cultural categories.

Perhaps the readers of this editorial will not agree fully with its assertions; but if they agree in general, though not in detail, they must accept the conclusion that the background of reading which should be essential equipment today of the young college English instructor is not easy to define, and difficult to demand as a "sine qua non". Here is a matter for wider discussion among the members of our guild. Unless such an issue is faced generally and openly and with frankness, English teachers are too likely to find themselves facing a charge of pedantry, or worse still, justifying a charge of educational hypocrisy.

Gleaned from the Mail

Dear Editor,

May I quote Professor Jones's comment on visual aids, from your December issue? May I also say that members of CEA may be interested in an extended and illustrated guide to the critical appreciation of "The Picture of Dorian Gray" which will appear in our next issue?

William Lewin,
Film and Radio Discussion Guide
172 Renner Ave., Newark 8, N. J.

Dear Editor,

May I, likewise, request that the CEA exercise post-war effort to secure motion picture versions of some of Shakespeare's plays in 16 mm film? My opinion accords with the remarks of Mr. Gates of Texas Technological College in the Feb.-March News Letter.

Ella J. Pierce,
Mars Hill College.

New York
Regional Meeting

A joint meeting of members of the College English Association and of the New York Council of College Teachers of English will be held on Saturday, April 21, at 10:30 A. M. in Room 301 Philosophy Hall, Columbia University. Members of CEA are urged to arrive at 10:00 A. M. for a brief business session and action upon a proposal for a supplementary meeting.

The joint sessions will have as their general topic "The Study of English and American Literature in Relation to World Literature". The speakers at the morning session will be Reverend Gerald G. Walsh, S. J., Fordham University: "Dante and the Problem of World Peace". Doctor Elisabeth Schneider, Temple University: "Romanticism: Two By-products".

Leader of Discussion

Mr. Burges Johnson, Executive Secretary of College English Association: "The Teacher of College English in the Post-War Era".

Luncheon at 1:00 P. M.

Men's Faculty Club, Columbia University.

Presiding

Dr. Ernest Hunter Wright, Chairman, Department of English and Comparative Literature, Columbia University.

Speakers

Dr. Max Herzberg, Former President of the National Council of Teachers of English: "International Aspects of Humor".

Dr. Gay Allen, Fellow Rockefeller Foundation: "Walt Whitman as World Poet."

Luncheon Reservations: You may make your reservation by addressing Dr. Mary A. Wyman, Hunter College, 695 Park Avenue, New York City 21. The price of the luncheon is \$1.60. Kindly do not delay in mailing your reservation.

A Book Critic To
A Little Boy Who
Won't Read

Young man you fill my heart with joy,

You are the very sort of boy I wish that I had been.

This world is packed with wondrous things to do:

It is a gay and yet a solemn place And those who solve its mysteries are few.

I understand . . . you will not read, Disdaining research for the deed . . . A choice quite practical.

When I was young, to read I did desire,

But delving down in every sort of book,

I saw all hope of making dough expire.

The pain that here disturbs me most

Is not the thing you gaily boast,

Merely that you will not read.

The dread that haunts me every night

(Since read I must to earn my keep)

Is not that you forbear to read but yet . . . may write.

—Joseph A. Duffy, Jr.
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How Does It Sound?

(Continued from page 1)

sympathetically to the writing of others, can become an instinctive critic of his own expression.

To establish this critical function of the ear as quickly as possible, selected passages from the freshman book of essays were then read and the correspondence between sound and meaning was shown. Next, mimeographed excerpts from student writing were circulated, read, and commented on in similar fashion. The consciousness of verboseness, wrong transitions, wrong modification, wrong choice of words, wrong spelling, and many other writing failures was made doubly acute by this oral exposure.

The third meeting was planned to cultivate sensitiveness to still more subtle values of writing, to point to certain imaginative effects that can be gained by an awareness of sound. The instructor read aloud several selections from poetry, such lines as these:

And so it roars, and raves, and brays; drums beating, steeples pealing . . .

We live the time that a match flickers; we pop the cork of a ginger-beer bottle, and the earthquake swallows us on the instant.

But now I only hear

Its melancholy, long, withdrawing roar.

The students were then asked to consider the sounds which make up onomatopoeic words. It was noted that all of the vowels, diphthongs, and particularly two consonants, l and r, are pleasant to the ear. That consonants such as s, z, f, v, ch, j, sh, and zh are noisy and therefore possibly unpleasant. That the plosives p, b, t, d, k, and g are precise and explosive in effect. The concession was made that connotation is indeed one reason for a word's being pleasant or unpleasant, but it was declared that sound carries some of the responsibility too. The class agreed that the word "cacophony" had an unpleasant sound even though they did not know its meaning.

The fourth meeting of the class was the most colorful. With the cooperation of the French and German departments it was possible to hear poetry from these two languages read with skill and imagination. The purpose of using foreign tongues was to subordinate meaning and emphasize sound, tempo, and rhythm. Since one or the other of the two languages was indeed unknown to many in the class, the point was carried.

Suggestive of the French poems read is *Clair de Lune* by Paul Verlaine:

Votre ame est un paysage choisi
Que vont charmant masques et
bergamasques
Jouant du luth et dansant et
quasi
Tristes sous leurs deguisements
fantasques . . .

As the instructor noted, this poem illustrates the subdued and still sustained quality of the sibilants and vibrated consonants z, s,

f, etc., part of the sustained quality being obtained by combining these consonantal choices with nasal vowel sounds which are always long before a pronounced final consonant. These effects are then rendered crisp by the break given through the unvoiced consonants t, p, which do not occur regularly but only at intervals. The total sound picture evoked suggests the swish of taffeta, the rustling of foliage, that is so typical of the XVIII century.

In like manner selections from the German were read:

Schönes, Grünes, Weiches Gras
(Arno Holz)

Schönes, grünes, weiches Gras.
Drin
liege ich.

Mitten zwischen Butterblumen!

Über mir

warm

der Himmel:

ein weites, zitterndes Weiss,
das mir die Augen langsam,
ganz langsam schliesst.

The numerous long vowel sounds in this selection create the feeling of relaxation and deep peace which the author intends. It is true that sibilant sounds are included, but they are few and subdued. They are just enough to give the effect of a soft, gentle wind blowing.

A second hypothesis in the minds of the two instructors was that speech, even the most casual sort, has a contribution to make to writing provided its virtues and its weaknesses are not confused. It is as well to know that students stiffen miserably when called upon to write more than the ordinary intimate letter. Conferences with students help to break down this inhibition by offering an encouragement to talk and then to turn this talk into writing. There still remains, however, the feeling that one must write to please a particular teacher. How often one hears, "Is this what you want, Miss W?" or "I can't seem to write the way Mr. B. wants me to." This feeling of compulsion, whether justified or not, is, of course, bad for the student since she comes to think of her expression as imposed from outside, a discipline to be endured until she can return to happy normalcy, to "being herself" again.

The talk on conversation in the fifth meeting of the class therefore put great value on spontaneity and expressed the wish to see it more often in writing. To begin with, the instructor dictated two short pieces of descriptive prose,—one, self-conscious and ineffective; the other (from Virginia Woolf), as natural and graphic as speech:

Where the river suddenly seemed to terminate, an abandoned graveyard girt the bend. The reappearance of the sun enhanced the vernal freshness which the late rain had already imparted.

In the middle of the night a loud cry rang through the village. Then there was a sound of something scuffling; and then dead silence.

The instructor then stated that the admirable naturalness of the second passage was already the

possession of each member of the class. She called upon several students for direct quick statements on a simple topic and wrote these on the board. Incidentally, in observing the variety of expression obtained, the class also gained some notion of the highly personal nature of writing.

That conversation moreover has a certain rough coherence and natural progressiveness was also stated through simple illustrations like the following:

It's a cold day.
I'll wear my coat, if you say so.
It's really very cold.
Then I'll wear a sweater too.

These three qualities—spontaneity, coherence, progressiveness—being so much a part of our natural speech, should, it was reasoned, carry into written expression.

The experiment was even pursued a bit further—from the conversation of two to the conversation of a group. Five students were asked to seat themselves before the class and indulge in a "bull-session" on any topic already in their common mind. It was the responsibility of the class to catch the subject material and watch for the points of transition. In spite of some initial embarrassment on the part of the victims and amusement on the part of the class, the point was carried. The class, however, remarked that the element of coherence was somewhat tenuous and that the whole body of the discussion suffered from lack of a shaping influence—an influence which could come only from a single mind.

From this realization it was but a step to a discussion of a recent formal lecture at the college in terms of its main ideas and their sequence. An editorial from the *New York Times*, given the class in mimeographed form, was then analyzed for the same purpose. In such ways as these, it was shown that to spontaneity must be added form.

At the last meeting, mimeographed excerpts from unidentified writers, both student and professional, were read aloud and judged. Two illustrations follow.

As Henry was walking over a railroad bridge, a train came into sight. When Henry saw the train he did not know what to do. His oldest brother told him to jump. Henry hesitated a second, but finally he jumped. He jumped a distance of about twenty-five feet, and it is a miracle that he was not greatly injured.

From Nantes, he descended imperceptibly along tall hedge-rows of acacia, till on a sudden, with a novel freshness in the air, through a low archway of laden fruit-trees it was visible—sand, sea, and sky in three quiet spaces, line upon line.

In all, the results of the project were gratifying. The class appeared interested and responsive. Strangely enough, it was not always the "good" student who made the most interesting comment. As for the instructors, they definitely enjoyed themselves.

Dorothy Sue Dixon,
Mildred Wilsey,
Wilson College.

What Age is At?

(Continued from page 1)
of the steel industry, the elastic stopnut corporation, Brown County, Indiana, and the condition of students in the Jefferson Junior High School. Something like the Ph.D. thesis, in which the Indian, the negro, the sailor, the butcher, baker, and candlestick maker can be traced in Australian, Austrian, Belgian, Bolivian, and so through the alphabet to Swiss, Tasmanian, and Turkish literature. Let us be thankful that writers have recognized the blind alleys of realism.

R. M. Kain, Univ. of Louisville.

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In the Niger Valley, both land and people are ready for fresh adventures in liberty, equality, and fraternity, on the part of a new France (*Survey Graphic*, Jan.). Paris itself, says Albert J. Guerard, lifts itself springily from the morass of occupation, wildly happy. In "India's Modern Army" caste and class have been forgotten. One Underground is so strong that it actually governs its country—Denmark. (*Tomorrow*, Feb.)

In one American high school, an Action-through-Correspondence club is alive to the possibilities of democracy. A "Man-Management Clinic" discovers that misfits, carefully diagnosed, become successful men. "What the Negro Wants from America" is individual respect and economic equality, with legal justice enforced by colored officers. (*Tomorrow*, Jan.)

"American Legends" are presented in *Life* (Feb. 5); "The Ohio Valley" and "The Western States" in *SRL* (Jan. 6) and *Fortune* (Feb.). America's needs are analyzed: "What the Small Farmer Needs" (*New Rep.*, Feb. 19), "Co-operative Directions" (*Antioch Review*, Winter), and "Breaking the Building Blockade" (*Atlantic*, Feb.). "Production First," cries Stuart Chase (*Nation*, Jan. 15), for the pressure groups—monopolists, labor-unions, and farmers—threaten disastrous economic deadlock. "Shall We Guarantee Full Employment?" asks Stanley Lebergott (*Harper's*, Feb.), and in "The Economic Equivalent of War" the *Antioch Review* replies strongly in the affirmative. New danger looms: DDT is devastatingly effective; when it comes into civilian use, what of that pollen-carrying insect, and the whole delicate balance of Nature? (*Harper's*, "The New Insect-Killer").

America needs greatly to understand the other peoples, thinks James Marshall (*Vital Sp.*, Jan. 1). John Erskine suggests that our students are weak-willed, non-intelligent, and unimaginative simply because we ourselves are so and give them theory without practical applications. (*Tomorrow*, Jan.). To reduce "The Great Uneasiness," democratic, effective participation with others in small pressure groups must be practiced, from the days of nursery school on (*Ant. Rev.*). "Our Conflicting Racial Policies" must soon be resolved, for if Negroes are to be educated they cannot long remain segregated (*Harper's*).

"All educators seem to agree," observes H. S. Canby (*SRL*, Feb. 10, p. 16), "that in the future there must be a definite core of education which educated men will share in common as a result of

their schooling." About 16 educational institutions are interested in non-commercial radio (*SNL*, Jan. 27), and the FCC has allocated 20 of the 90 FM channels to this service. Films too, for instructional use by associations, schools, and the government ("Pictures without Theaters," *Nation*, Jan. 13), are swiftly coming into prominence in Canada and in Europe.

From the ground up to the stratosphere, post-war passengers and cargoes will move over new routes and at new speeds, by plane, helicopter, railroad, bus, and car (*Survey Graphic*, Feb.). The 1944 Aviation Conference, attended by representatives of 52 nations, is reported on by Sidney B. Fal (*Cur. Hist.*, Jan.). Joseph C. Grew warns that America will be the nation next attacked, unless we first ensure international political, social, and economic health (*Vital Sp.*, Jan. 15). Herbert Feis thinks access to raw materials most important; Max Lerner agrees that world prosperity is dependent on world trade (*Am. Scholar*, Winter). Unless we intend to follow the dodo, reiterates Edgar Ansel Mowrer, we must form a true international organization to enforce lasting peace (*Surv. Graph.*, Jan.). This new world of instantaneous communication and rapid transport calls for new eyes and new imagination, reminds Archibald MacLeish (*Vit. Sp.*, Feb. 1), and Pope Pius XII declares that the people's will for complete reorganization of the world is strengthening (*Vit. Sp.*, Jan. 1). We need have no fear of ultimate retrogression, for the mind of man is now only beginning to function as a geological force (*Am. Scientist*, Jan.).

A. V. Hall,
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sound film has possibilities so much greater and far-reaching that its eventual adoption seems almost certain. A 16mm. portable moving picture projector is easy to operate, and the non-inflammable safety film used with such a machine requires no special handling or fireproof booth.

For some time phonograph records have been a most useful teaching aid in courses in English literature, particularly courses in poetry. In one class in Shakespeare I used to play records made by the late John Barrymore and Maurice Evans of one of Hamlet's soliloquies. The different renditions of the same passage by these two great actors interested the class profoundly. Now if we could have also seen them on the screen and compared their facial expressions and gestures, the effect would have been immeasurably heightened. Here is an entirely new field for moving picture producers and one they would do well to consider.

While the blackboard has been the time-honored and standard aid in the classroom, it should be supplemented by large charts and pictures that could be hung on a rack in front of the class. Let us hang up in the front of the classroom greater than life-size portraits of Queen Elizabeth and Edmund Spenser and Sir Walter Raleigh; and let us place before the class on tremendous sheets of paper the sonnets of Shakespeare and Milton and Wordsworth printed in letters three inches high. There is no reason why the banalities of advertising should have a monopoly of large print and large pictures.

Finally there is television; and it will play some part in English instruction in the future, of that I am sure, although what part I am not at present prepared to say.

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**Visual Methods in
English Instruction**

In a stimulating article in the December *News Letter* Mr. Joseph Jones asks: "Are we now ready to develop and use visual methods in College English; and if so, to what extent and in what forms?" He mentions the sound film, the silent films, the film strip, and the possibility of the use of television. Certainly these methods have been used successfully in certain purely vocational training programs; and although there has been accomplished acting in some of the sound films used, cultural elements have been consciously minimized as they doubtless should be. When one is stressing the practical and immediate importance of such training, there is no time to consider niceties of expression or nuances of thought. Yet certain methods used for purely vocational ends may and no doubt will be employed advantageously in the realm of the humanities. It is only the hopeless reactionaries who would declare otherwise, the slothful die-hards who resist mechanical innovation and are now, *miserabilis dictu*, the last to cast the old aside.

Mr. Jones advocates the employment of the film strip as an inexpensive and easily produced device. Undoubtedly many of these should and will be made; but the

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